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DEPARTMENT OF SCIENCE AND ART OF THE  
COMMITTEE OF COUNCIL ON EDUCATION,  
LONDON, S.W.

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## REPORTS OF THE EXAMINERS

ON

## THE RESULTS OF THE ART EXAMINATIONS

HELD IN

April, May and June, 1898.



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DEPARTMENT OF SCIENCE AND ART OF  
THE COMMITTEE OF COUNCIL ON EDUCATION,  
LONDON.

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Extract from the Report of the Examiner (H. W. O. Hagreen)  
on the Art Examinations in Geometrical Drawing, Subject 1a,  
April and June 1898.

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EVENING EXAMINATION.

THE general quality of the exercises worked appears to be much the same as last year. The proportion of papers in which, through carelessness and the use of wretched instruments and blunt soft pencils, the actual drawing is worthless is, I think, a little smaller, but it is still too great. This defect could be reduced by greater insistence on careful draughtsmanship in class-work.

Marks are persistently lost through what appears to be careful omission of construction lines.

PLANE GEOMETRY.

Question 1. The principles of scale drawing still appear to be very little taught. Many of the attempted solutions are mere nonsense, and very few would be of any practical use. The figuring shows no improvement on last year.

Question 2. The diagram was generally understood, but many good candidates lost marks through the absence of any visible construction for obtaining the centres of the arcs.

Question 3. This simple problem was often misunderstood, and much inaccurate working was caused by minute constructions for bisecting angles.

Question 4 was very badly done. The best candidates no doubt avoided it on account of its low marks; still it was disappointing to find the knowledge of the conditions governing the contact of circles so very rare.

Question 5. The nonagon was, on the whole, well done; but the easy construction for the inscribed rectangle was hardly ever shewn.

Question 6. The principle of similarity of figures is still not sufficiently understood. It is a stumbling block to most beginners, and needs considerable and varied repetition in practice. Marks were very commonly lost through the absence of any construction for obtaining the inscribed rectangles.

Question 7. The construction of this figure was generally understood, but the value of the use of the set-square was too little appreciated. Through a defect in the printed diagram the dimension 2" was sometimes mistaken for 7". Candidates who fell into this error received full credit.

Question 8. Confusion between the angles of  $75^\circ$  and  $105^\circ$  was far too common. The use of the protractor still needs more attention.

Question 9. Complete constructions were very rare. As noted concerning Question 4, the conditions for the contact of circles were little understood.

Question 10. The construction of the ellipse was well known on the whole. Not so the construction for the normals, which were very poorly done.

### SOLID GEOMETRY.

Although many good candidates did not attempt this section at all, it showed improvement on last year. There was a good deal of carelessness in the drawing of projectors.

Question 11 was generally well understood.

Question 12. The elevations of the semicircles were rarely done correctly.

There were too many attempts to project elevation from elevation.

Question 13 was fairly well done.

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### DAY EXAMINATION.

The average standard of draughtsmanship, both as to cleanliness and accuracy, was decidedly higher than in the Evening Examination this year, and may be regarded as satisfactory ; but although a very fair proportion of really good papers was sent up, extensive ignorance prevailed even as to the most simple and usual constructions. Apparently, enough time is not found for practice and revision, and thus much of the instruction given fails to ripen into serviceable knowledge, and is practically wasted.

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### PLANE GEOMETRY.

Question 1. This easy scale was very poorly done. Wrong lengths and wrong numbers of divisions were far too frequent, and the meaning of "figuring" has evidently not been generally taught.

Question 2 was well understood and generally well drawn.

Question 3. All the usual constructions for the pentagon were well represented, but too many candidates relied upon an imperfect knowledge of the protractor. It would be well to test protractors before use, as they are frequently sufficiently inaccurate to be quite unreliable for problems of this kind.

Question 4. Although the proper construction for this problem was very rarely given, inaccurate experiments of various kinds abounded.

Question 5. This simple bookwork construction was disappointingly badly done.

Question 6. In this problem also the construction was very little known, but ignorant pseudo-constructions occurred in large numbers.

Question 7 was generally well done, and the use of set-squares better understood than usual.

Question 8. The first pentagon was fairly well done, and showed a somewhat improved knowledge of the use of the protractor, but the *similar* figure elicited much ignorance of the principles of similarity, and, as in previous problems of the same kind, many students appear not to have been sufficiently warned of the great inaccuracy arising from small constructions for copying angles.

Question 9 unsatisfactory. The question was usually not understood, and where this was not the case the construction was often carefully omitted.

Question 10. Not often attempted, and only by a very few candidates successfully.

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### SOLID GEOMETRY.

This section of the paper showed no improvement. It was very commonly not attempted at all.

Question 11. The diagram was very frequently misunderstood.

Question 12. Good elliptic elevations of the plane surface were rare.

Question 13 demanded an extremely elementary knowledge of projection, and was fairly well done. The meaning of "side elevation" was often not understood.

Extract from the Report of the Examiner (Professor G. Aitchison, R.A.) on the Art Examination in Principles of Ornament, Elementary and Advanced Stages, Subject 22, April, 1898.

#### ELEMENTARY STAGE.

THE elementary papers show that great pains are taken by the masters with their pupils, but I am of opinion that the Principles of Ornament are taught too early, and that this instruction should not be given until the students can draw fairly well, as it does, until they draw, but teach them the nomenclature of their art, and this only imperfectly, as many still confuse the classes and styles. I may here mention that trapezoids cannot be accepted for the trapezium. I think it most important that each school be furnished with casts of the uninjured pilaster cap of the Eretheum, and the cap of the column and the base. It is necessary to point out to the pupils the purity and exquisiteness of Greek Ornament, and this carved work should show the pupils what the carved work effects, which the painted ornament does not reveal; and also how the carved work on the circle becomes varied and precious from its perspective, which when painted on the flat is monotonous.

*Proportion* is sometimes properly described, but its importance is too generally overlooked. The generally coarse form and proportion of the Roman egg-and-tongue and water leaf are given instead of the exquisite Greek forms, and in the Greek honeysuckle Ornament (Anthemion) the exact forms are rarely given, and the distance between the honeysuckle and the lotus is treated as of no account. The candidates are usually ecstatic over the grace and purity of this ornament, but show by their sketches that this is merely traditional criticism.

Mnemonic Ornament is ornament to aid recollection. Mere letters that are not well spaced and graceful may be writing, but are not ornament.

The candidates mostly do not attempt to grasp the leading law exemplified in their sketches, but put down all the laws they recollect, symmetry and balance being frequently applied to the same thing.

#### ADVANCED STAGE.

These papers show the immense care with which candidates have been taught, and their marvellous feats of memory. The candidates, it must be remembered, do not know what they will be asked to do, but sketch from memory shells, leaves, flowers, ancient ornament; carved and painted; woven and embroidered stuffs; ceilings, pavements, crockery, and a little geometry, and it is astonishing how well they do them.

The drawing is not so good as it should be, and proportion is not well observed, and the candidate has not been made to show his appreciation of the main laws exhibited in the production.

The extreme beauty of the Greek honeysuckle is overlooked. In nature each group of its unopened flowers has an outline, not quite symmetrical, of a double-ogee. In the ordinary species the group comes out of a leaf that surrounds it like a ruff without a join, and when the petals open the lower one is single and narrow, and the upper one divides itself into three.

The daffodil is one of the most exquisitely beautiful flowers that grow; the fluted edge of the bell, contrasting at the top with the smoothness of the rest of the bell and the pointed leaves of the calix at the bottom.

The piece of stuff ornamented with flying and kneeling angels has often been treated more like a picture than a woven stuff.

I notice that many of the candidates avail themselves of colour, some with considerable success.

Students would do well to note the general characteristics of flowers likely to be useful in ornament, and to make very complete studies of one or two; the dandelion has a beautiful flower and a striking leaf, and is not uncommon, but no one has drawn the profile of the flower right. One sort of honeysuckle has a snake's head with slight projections in the throat, and the whole bunch of unblown petals takes the form of two unsymmetrical ogees; this flower is peculiarly useful, as our masters, the Greeks, have used it, for monumental decoration.

A careful dissertation on one or two flowers would make a pleasant change in the teaching, and, where the student can draw, the representing of their exquisite curves would be a delight to him.

Extract from the Report of the Examiner (J. H. Pollen, M.A.)  
on the Art Examination in Historic Ornament, Subject 22d,  
April 1898.

The number of candidates in the Historic Ornament Examination is this year considerably larger than, in my experience, it has hitherto been. The full number of questions allowed is more generally attempted, and with a fair amount of success all round.

The sketching is, in many instances, good and in several excellent. Indeed this excellence is shown in many papers which gain only a small number of marks—the candidate having drawn from his memory of some object not included in the question, or from imperfect knowledge of the subject.

Some candidates answer solely by sketches—and very good answers they often are.

This is evidence of sound judgment on the part of the Teachers, who turn to account, to the great advantage of their pupils, this ready use of the pencil—an excellent training for the thousand employments open in the future to masters of ready and accurate sketching.

Specimens of two candidates' papers are shown in the illustration accompanying this report. Each gains a 1st Class.

PERSONAL EXAMINATIONS.

HISTORIC ORNAMENT.



No. 42,141.

No. 44,508.



Extracts from the Report of the Examiners (Martin A. Buckmaster and John Parker, R.W.S.) on the Art Examinations in Model Drawing, Elementary Stage, Subject 3a, and Advanced Stage, Subject 5a, April and June 1898.

### --- EVENING EXAMINATIONS.

#### ELEMENTARY STAGE, SUBJECT 3A.

Many candidates are still presented who have been inadequately prepared, but we are gratified to note that the number has perceptibly diminished.

The drawing of the board, hitherto the least successful portion of the group, was, in the majority of exercises, efficiently rendered.

We are pleased to find that there is a much smaller percentage of drawings on a small scale.

#### ADVANCED STAGE, SUBJECT 5A.

The perspective of the cast shadows of curved surfaces on planes has not in many cases been well studied. Frequent mistakes have been made in those from the ring and vase.

Correct rendering of the drawing of the margins of cast shadows is of the greatest importance. Elaborate finish of shading is less desirable than a good expression and accurate tone.

The general standard of the work is good. We have pleasure in stating that the work in both stages maintains the high standard of last year.

### --- DAY EXAMINATIONS.

#### ELEMENTARY STAGE, SUBJECT 3A.

The improvement which we reported last year in the day work, compared with that of the evening, is fully maintained.

Seldom have drawings been marked where the various portions of the group lying in horizontal planes have been shown as inconsistent.

#### ADVANCED STAGE, SUBJECT 5A.

A favourable comparison is presented between the work submitted this year and that of 1897.

An improved arrangement of lighting the groups is apparent, less difficulty being experienced by the candidates from conflicting lights.

Although the shading in this stage is not of paramount importance, the drawing is greatly emphasised by the amount of knowledge displayed in its expression.

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Extract from the Report of the Examiners (W. J. Donne and W. Norris) on the Art Examinations in Freehand Drawing of Ornament, Elementary Stage, Subject 2b, and Advanced Stage, Subject 3b, April and June, 1898.

### --- EVENING EXAMINATIONS.

The average quality of the work is very similar to that of last year. There is evidence, however, of better teaching, more freedom, and more style and there are fewer very bad drawings.

In some schools poor methods still prevail, the instructions are not observed, half drawings continue to appear, and the general proportions and leading lines receive too little attention.

The treatment of the Cast in the Advanced Stage is generally too flat; there is but little feeling for the relief of the ornament, and the drawings have the appearance of being made from flat examples. Drawings cannot obtain very high marks if this quality is not considered.

#### DAY EXAMINATIONS.

The work in the Elementary Stage Day Examinations is very similar to that of the Evening Examinations.

In the Advanced Stage the drawings are somewhat poorer than in the Evening work. We do not think that this is because the cast is more difficult to draw, but, in all probability, through the students presented for examination being less fitted for the work.

We are glad to notice a greater knowledge of the construction of ornament, but regret to find it is often introduced at the expense of truth to the copy or the cast.

Extract from the Report of the Examiners (G. Clausen, A.R.A., and E. Crofts, R.A.) on the Art Examination in Drawing from Life, Subject 8c, April 1898.

The Examiners are pleased to be able to state that the majority of the drawings in this most important exercise are good; the best attaining a higher level of merit than in preceding years. There is an almost total absence of those disgracefully inefficient drawings of which there were so many formerly, but care should still be taken to prevent a student taking part in this Examination before he is able to draw with at least a fair degree of accuracy, the most common failing being want of proportion.

The Examiners would recommend that all drawings in future should be made with chalk or pencil point, and not with the stump.

Specimens of two candidates' papers are shown in the illustration accompanying this report. Each gains an Excellent.

Extract from the Report of the Examiners (Lewis F. Day and T. Erat Harrison) on the Art Examination in Design, Elementary Stage, Subject 23c, May 1898.

There are this year some very creditable exercises sent in, some of them rather above what one has a right to expect in the "elementary" stage of design; but the very good work comes rather suddenly to an end; after that there is a large number of exercises, which, though they show more general capacity and more evidence of teaching than was apparent in the work of a year or two ago, still do not reach anything like the standard of excellence which would warrant their passing in the first class.

There is less absolutely bad work than before, and less disregard of conditions. There is, however, a great deal of carelessness shown, sometimes so gross as to suggest a kind of perversity which would

PERSONAL EXAMINATIONS.

CHALK DRAWING OF THE FIGURE FROM THE NUDE.



No. 59,681.

No. 43,478.



quite incapacitate any student for practical work. The Examiners have emphasised their opinion as to the absolute necessity that a designer should submit to conditions, by disqualifying the papers which do not pay any attention to them.

It is satisfactory to find that the dimensions given are much more accurately followed than they used to be; but there is still plenty of room for improvement in this respect. In Exercise III. a number of candidates have more or less reduced the width of the panel in order to get it into the *width* of the sheet of paper, which there was obviously no occasion to do. In one case (No. 34572) a very competent work is disqualified for departing widely from the dimensions given. In Exercise II. several students have taken the liberty of *doubling* the dimensions given; one of these (No. 39684) is so capable, that it is with regret that the Examiners disqualify it; but it is not enough to observe *proportions*: the dimensions must be right.

We are glad to note that this year only a few candidates (such as Nos. 37085, 46230, 67594) seem to have come to examination with an idea in their heads which they were determined to put on paper, no matter what the questions asked; and that there are only a few (as Nos. 34842, 46229, 50186) who have made no attempt to answer the questions set. They might as well have sent up blank papers.

There is a decrease in the number of slovenly papers sent up, but the instruction that the "drawing should be neither vague nor sketchy, but precise and clean," is not by any means universally observed; moreover students should be taught to present their designs decently. In Exercise III., for example, the tint of the background should be obviously confined to the shape of the panel, and not smudged over the paper anyhow (as Nos. 34707, 41643, &c.). Slovenliness of that kind is the reverse of workmanlike, and not by any means artistic. Carelessness of execution is occasionally accounted for by students doing more than was asked of them (as Nos. 50729, 55034, &c.); but that is no excuse. Candidates should do only what is asked, and do it as well as they can. Those candidates who attempt (in spite of instructions) to do two exercises (as Nos. 39142, 41357) only exhibit, as usual, their incompetence twice over.

The exercises show, apart from carelessness, more misunderstanding of the problems set than there should be in schools where Design is taught.

There should be no mistake, for example, as to what is a "geometric pattern entirely free from foliation" (Exercise I.), yet there are some apparently (as No. 48738, illustrated) who think that by making a design repeat within given dimensions, they have fulfilled all the conditions of "geometric design." It is by a stretch of leniency that some exercises (as No. 50760) are allowed to count as "Geometric."

Quite a number of candidates have got into trouble with their "interlacing lines" (Exercise I A.), and few have rightly understood the kind of counterchange of light and dark shapes, "alternating as the squares of a chess board alternate," which was asked for (Exercise I B.). Judging from the small number of papers (less than 10 per cent.) sent up in answer to what should be the easiest of the three problems, "geometric" ornament does not seem to be in favour in the schools, yet it is the basis of all pattern design.

There is more general understanding this year of what constitutes a "drop pattern," but, notwithstanding the diagrams given, some candidates, and among them fairly able draughtsmen, have gone so hopelessly astray as to show that they have never been taught what a drop pattern is. Some, for example, send up, on the lines of

diagram C., a mere border (as Nos. 66703, 73154) or a border which does not even repeat within the 7-inch diamond (as Nos. 39688, illustrated, and 38576), or a border which is designed not to repeat at all (as No. 60122). There are quite a number of exercises (Nos. 34933, 36030, 36353, 36369, 36482, 36585, 36586, 37753, 38695, 38817, 46265, 46919, 47820, 47845, 47847, 48590, 49618) in which no adequate provision is made for the repeat of the pattern, except as a border, clearly showing that the term "drop pattern" is not understood. Some devise a pattern which does not drop, but *radiates* (as Nos. 36510, illustrated, and 36052); others again (as No. 36413), mistaking the intention of Diagram D., introduce into the triangular corner spaces a design quite different from that in the diamond. This absurd mistake is aggravated in the case of some fairly good drawings (Nos. 34737, illustrated, 36409, 39692) in which the lines of the diamond (it was stated they "should *not* form part of the pattern") are insisted upon; and, instead of a repeating pattern, a diamond-shaped panel is shown with independent spandrels. How any student can have thought this constituted a "drop pattern" surpasses understanding.

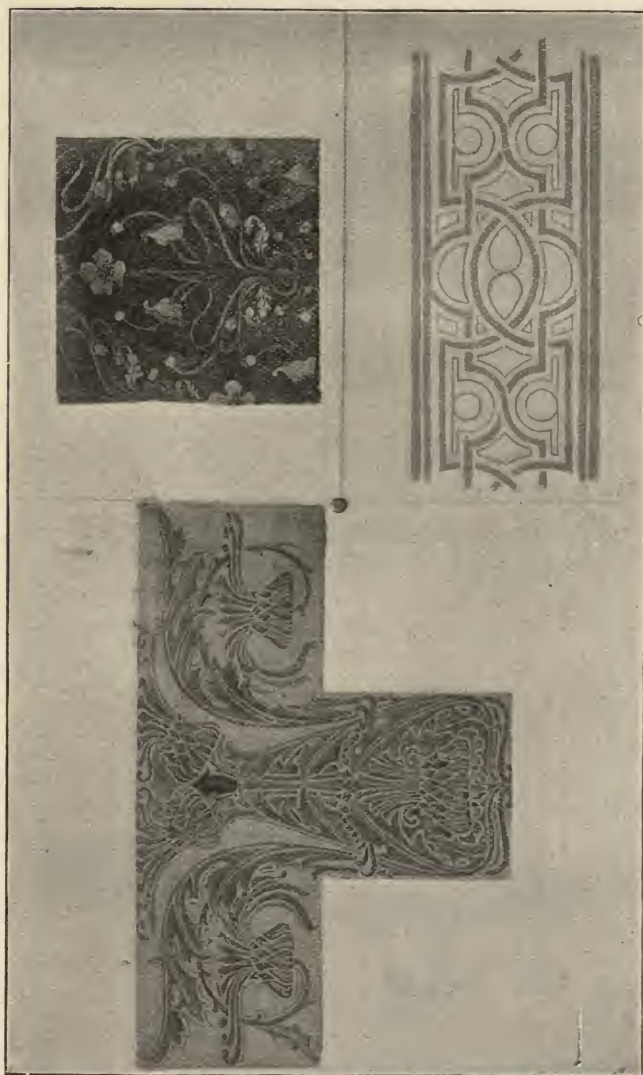
There are fewer this year who have started a drop pattern in an intelligent way and then got into confusion (as No. 64436), or who, by reversing or otherwise altering some *feature* in the design (as Nos. 36376 and 66458), or perhaps the colour (as No. 57531), spoil the "drop repeat." Errors of this kind, which apparently result from the confusion of the moment, have been dealt gently with by the Examiners. Leniency has also been shown in accepting as "flowing," patterns which are strictly speaking little more than "self-contained units placed side by side." Some candidates have taken the two diamonds (Diagram C.) as the unit of repeat (as No. 46241) and fail accordingly.

It was naturally supposed by the Examiners, when they gave two alternative plans upon which a "drop repeat" might be constructed, that the candidates would adopt the one or the other best calculated to show the repeat of the pattern; but some of them have succeeded, notwithstanding, in making it as difficult as possible to discover whether it repeats or not. This is not a wise thing for a candidate to do in his own interest, nor does he gain anything by carefully eliminating the lines on which his pattern repeats: a design can be more fairly judged when the lines on which it is set out are plainly marked, ruled in, that is to say, with a firm line. It is a mistake to enclose the drop pattern within margin lines: they give it the appearance of a panel, and render the appreciation of its effect in repetition difficult. Considering the large number of candidates (about 50 per cent.) who attempted this exercise, it is satisfactory to see how many have presented a passable "drop pattern."

There is less to say specifically about Exercise III. A few have turned the shape given sideways, or upside down, which there was no need to do. Again a few have made no attempt to keep their design within the given space, but allow leaves, stems, fruits, &c., to be cut short by the marginal lines. There is no design apparent in that. The cutting short of the flowers in No. 60351 is no doubt designed; but that is not quite the exercise—though it has not been taken to disqualify. Notwithstanding the clear instruction that not more than two tints of colours should be used in this exercise, a number of candidates have used three, four or more colours. For this they have lost marks, and perhaps the place they would otherwise have taken. This unwarranted license in the matter of colours is not quite so frequent as in former years, but there is no reason why it should be indulged in at all. It would perhaps be wiser another year to disqualify works which so wilfully disregard the simplest and most obvious conditions.

PERSONAL EXAMINATIONS.  
DESIGN. ELEMENTARY STAGE.

No. 34,568.



No. 63,631.

No. 68,767.

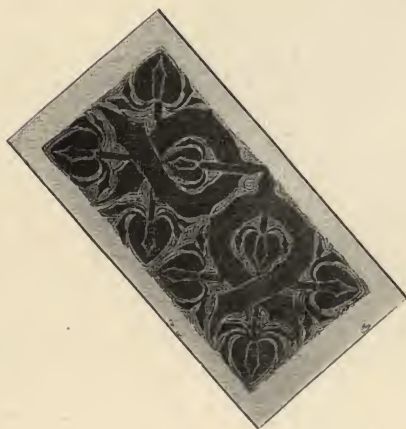




No. 48,738.



No. 39,688.



No. 36,510.



PERSONAL EXAMINATIONS.

DESIGN. ELEMENTARY STAGE.



No. 34,737.



No. 73,154.



Both in Exercises II. and III. there is a lamentable increase of designs in which every law of growth is ignored. It is quite a common thing (Nos. 73154, illustrated, 69909) to find foliage springing arbitrarily from swirling lines to which there is apparently neither beginning nor end. The offence is all the more where the foliage is of a naturalistic character. Among other papers showing inconsequent growth are Nos. 62821, 63628, 64022, 64318, 69229, 70706, 70710. There should be something like method in the maddest of design. A clumsy expedient adopted in some cases (as No. 64068) is to make sprays of foliage start as it were from behind a flower.

A few remarks will be best made in reference to individual papers.

No. 53255. The words "repeat 7 inches long" have been taken to allow a 14-inch "turnover" pattern, of which the half is 7 inches. Strictly speaking it does not.

No. 35115. Supplementary sketches were not asked for, and here explain nothing. The candidate would have done far better to devote his whole energy to the problem given.

No. 43515. The "design" is a mere memory.

No. 57561. Starting apparently on the lines given, the candidate has arrived at a pattern working on a diamond 7 inches by  $3\frac{1}{2}$  inches instead of 7 inches by 7 inches.

No. 36180. Design repeats on a diamond 10 inches by 10 inches.

No. 38354. Prussian blue cannot be accepted as grey. In another case a pale tint of ultramarine, which is greyish by gaslight, has been allowed to pass.

Extract from the Report of the Examiners (Walter Crane and Lewis F. Day) on the Art Examination in Design, Advanced Stage, Subject 23c, May 1898.

The instructions given with regard to this Examination continue to be more carefully observed than once they were, and as a rule it is only the incompetent who disregard them; but in some cases competent, or at all events promising candidates (as Nos. 41649, 43804, 46,300, 61,160, 67,895) disqualify themselves by not apparently paying heed to what was asked of them. Drawings are on the whole cleaner and more workmanlike, and there is less of the slovenly kind of work which pretends to be masterly.

Examples of sloppy drawings are Nos. 36,290, 40,050, and 48,743. With regard to the adaptation of design to its purpose, there is plenty of room for improvement. The process of work to which a design is presumed to be fitted is indeed generally stated (those who do not mention it lose, of course, any marks that might have been allotted for fitness of design, which the Examiners have then no means of judging), but the process, though stated, is by no means generally understood. Some candidates go out of their way to describe in detail how a design is to be carried out; but the lengthiest explanations show least understanding of technique. As a rule, the less writing there is upon the paper the better the exercise is done—candidates should answer the question and no more.

The suggestion that designs should be adapted to go with some style of architecture has not met with much response. There is very little appreciation shown of anything like historic style, some understanding of which is in most cases necessary to the pursuit of practical design. One exercise (No. 56,575) is inscribed, "Shewn at National Competition and taught here as the South Kensington present style"! It is absurd to talk of a South Kensington style.

As to modernity, the best work belongs always to the period at which it was done ; but there is much too much *effort* to be "up to date."

With further regard to the presentment of designs, they are generally more precise and business-like than they were. But there are exceptions. It is not desirable, for example, to give the jagged outline which would occur in coarse weaving (No. 73,139) ; it looks rather like an avoidance of the difficulty of draughtsmanship, or else an attempt to catch the Examiners by a tricky suggestion of effect. One candidate (No. 69,956, illustrated) gives the effect of sgraffito in a remarkably clever way, which shows understanding of the process, as well as skill of execution ; but the design, unfortunately, is not correspondingly good. Sundry designs for gilt tooling executed in bronze paint are much less satisfactory than those in light yellow upon a dark ground (No. 77,272) or in black upon white. The bronze may give something of the value of gold tooling or stamping, but it is apt (Nos. 37,392, 46,258, 52,287, 53,364, 57,532, 67,905) to give rather rotten lines, and does not make very satisfactory working drawings. The design is what the Examiners want to see. They may be trusted to appreciate its effect in execution. One exercise (No. 55,599) meets every objection by showing the design generally in gold, but giving part of it (enough to work from) in black. Some candidates express a quite unnecessary regret that they "had no gold."

In the cabinet designs the metal work is sometimes elaborately shaded, as though it were an exercise in still-life painting instead of design. This is a mistake.

It is to be noted that a number of students seem to have entered for this examination who should not have attempted anything more than "elementary" design.

With regard to specific exercises :—

#### EXERCISE IV.

The book-covers are not only more numerous, but better than the book-pages of last year. There are some good designs among them, but also a large proportion quite below the mark. A common fault in this exercise is that the candidates fail to appreciate the scale appropriate to a book-cover and the treatment essential to it ; they do not seem to realise that one kind of pattern is much more suited to a book-cover than another. The lettering, too, after all that has been said in former reports, is as a rule bad. It is seldom that any right decorative use is made of it. Many seem to think it necessary to distort the lettering in some way to make it ornamental, whereas the thing to be desired is good proportion, right placing, and right spacing of letters, which for the most part had better be plain. It is a mistake in taste to underline the lettering after the manner of the ordinary printer (as in Nos. 43510, 55599, 66295, &c).

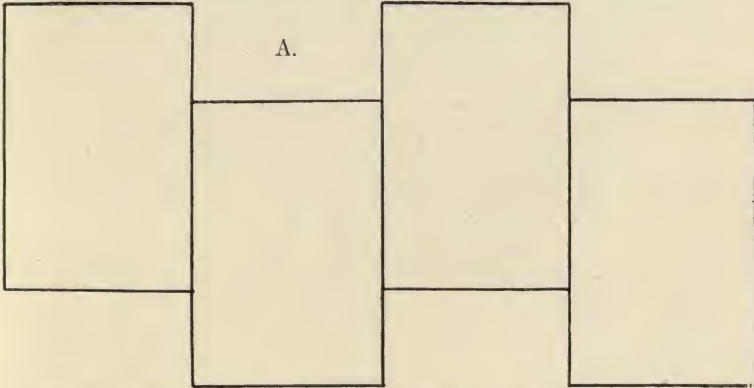
The back of the book (a difficult thing to design, no doubt) is, with some notable exceptions, inferior in design to the cover. The book-cover designs do not show, as a rule, sufficient understanding of the bookbinder's craft.

In 16 cases (Nos. 34,563, 36,240, 36,256, 36,266, 36,347, 36,553, 51,355, 61,503, 63,606, 65,319, 65,330, 65,452, 65,453, 69,299, 69,917, and 70,702) no process is stated at all, and there is no adaptability to any. In four others (Nos. 36,472, 48,585, 69,298, and 69,967) no process is mentioned, but the designs appear to have been schemed with a view to one. These exercises get *half* the marks they would otherwise have obtained for fitness. The process is sometimes described as "cloth" or "cloth boards" (No. 67,890). The term "tooling" is often taken to signify embossing (No. 38,570). "Embossed or tooled" is a description used (No. 36,249). The term "stamping"

is used (Nos. 70,711 and 73,106) to describe tooling. Students cannot know much about practical work who describe a process as follows : "Stamped cloth printed in two colours on a tint" (No. 40,756) ; "stone block, engraved process, printed" (No. 50,032 : "printed on cloth or stencilled" (No. 56,933) (as though the two processes were identical) ; "stencilled on cloth gilt paint" (No. 41,939).

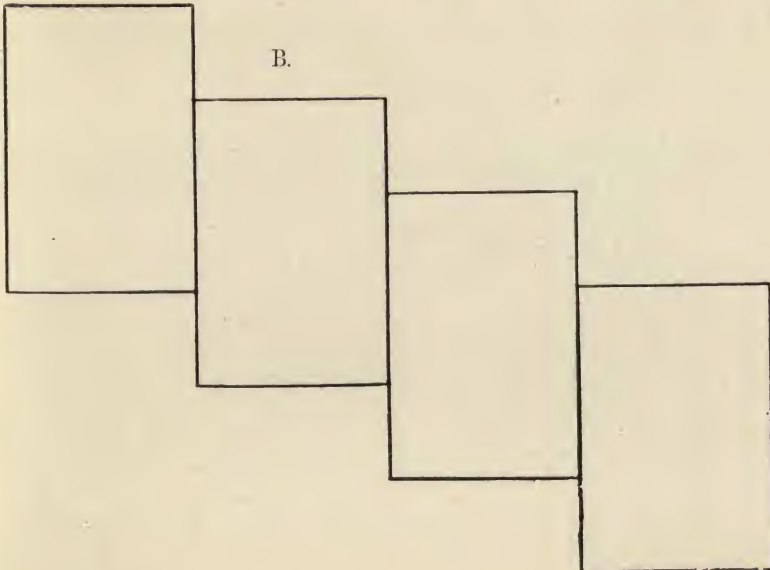
#### EXERCISE V.

The drop pattern, a more difficult one than that set last year, has been better understood, though the word "continuous" does not seem to convey much to some minds.



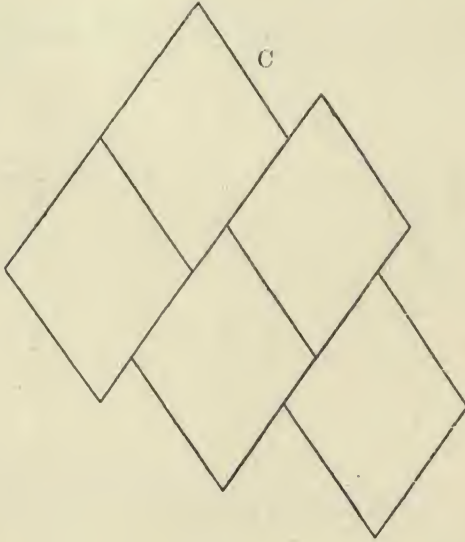
Some, however, have designed a pattern to drop *one-half* its length ; they are disqualified ; that was not the exercise.

A number of candidates (Nos. 41,636, 43,805, 46,302, 46,314, 47,854, 48,181, 54,243, 55,429, 57,521, 73,141, and 73,667) send patterns designed to drop on both sides, as in diagram A. That is not what



was meant, and is not in the strictest sense a drop pattern, because in fact the pattern drops and rises alternately. A pattern designed "to drop one-third of its length" should drop persistently, the units recurring in the same vertical line only once in every three breadths, as in diagram B, not every other breadth.

The idea of "a drop pattern, to drop one-third of its length," conveyed in Exercises Nos. 43,808, 56,408, and 73,118, as in diagram C,



is ingenious, but quite mistaken. It looks as if the designers had never heard of such a device until they came to Examination.

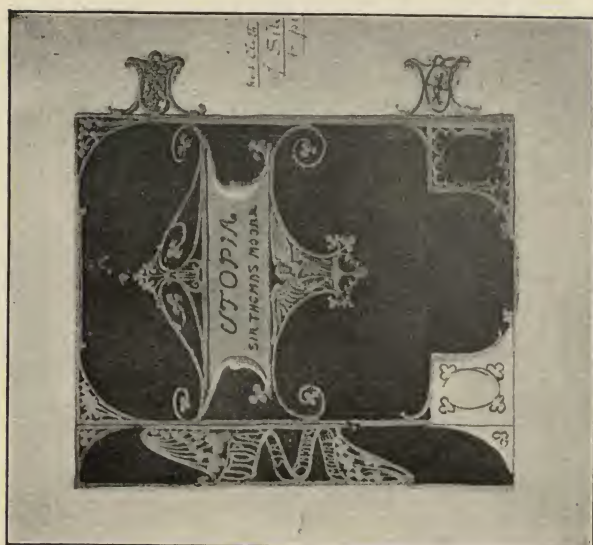
Many of the patterns in which the mechanism of the one-third drop works all right do not show any signs of having been planned with a view to their effect in repetition. These do not, of course, take high rank as designs.

The process of manufacture is sometimes well understood; at others, "block printing" is specified in the case of designs for "cretonne," which it would be all but impossible to block accurately, but which *are* adapted to *roller* printing. It appears from this that students do not understand the adaptability of a design to one printing process or the other. The candidates, again, who have evidently no idea of any process describe their designs as "block printing," in hopes the title may fit. They do not gain much by that. It is true most designs *might* be printed from blocks, but it is not enough to state a method; the work should show that the method is understood, and has been considered in the design.

Some designs described as for "weaving" show *no* consideration for the conditions of the loom. Others are described as for "wall-paper or printed hanging" (No. 53,256), or "for woven fabric or wall-paper" (No. 57,000), or "for block-printing or vertical tile" (No. 46,313), or for "brocaded silk or cretonne" (No. 56,427), as though it were all one how the design was produced! The description, "Design for weaving cotton print," shows confusion of mind. As a rule, there is not much appreciation shown of the kind of colour

PERSONAL EXAMINATIONS.

DESIGN. ADVANCED STAGE.



No. 70,260



No. 55,012.



PERSONAL EXAMINATIONS.  
DESIGN. ADVANCED STAGE.



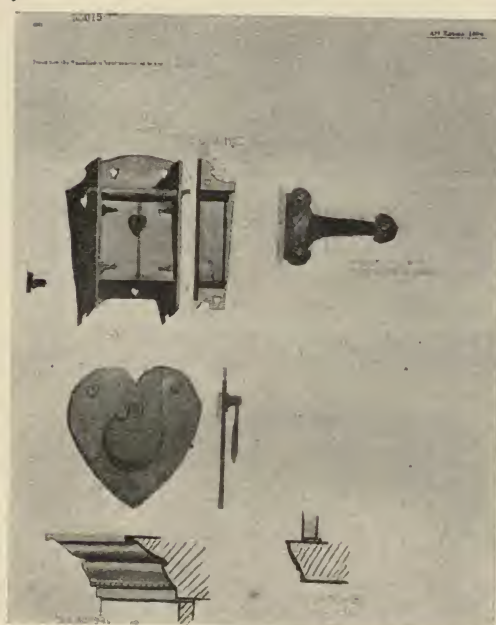
No. 63611.



No. 52679.



PERSONAL EXAMINATIONS.  
DESIGN. ADVANCED STAGE.



No. 55,015.



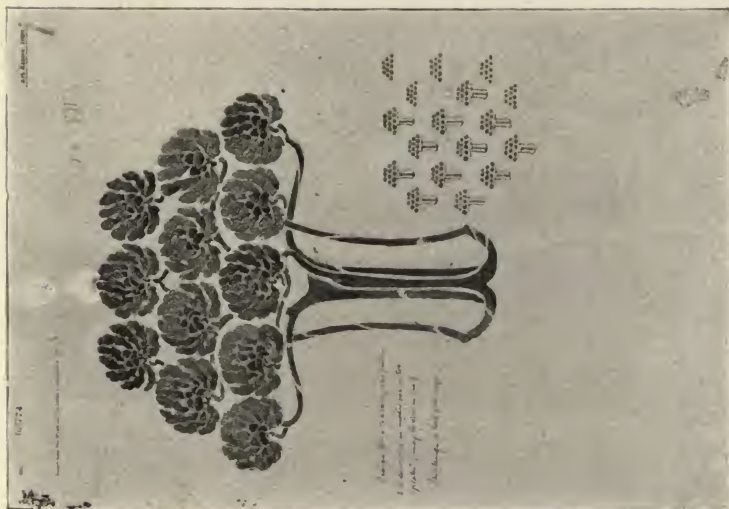
No. 41,780.



PERSONAL EXAMINATIONS.  
DESIGN. ADVANCED STAGE.



No. 69,956.



No 68.,774.



suitable to printing in dyes (No. 67,176). Drabs and browns, for example, are not the tints appropriate to cretonnes. Gold for a cretonne (No. 64,912) is absurd.

#### EXERCISE VI.

Some of the most capable designs sent up are in answer to this question, but there are not many of them. In fact, there are relatively few candidates who have attempted to design a cabinet or corner cupboard.

In this exercise the sketch designs are generally drawn correctly to scale. A notable exception occurs in No. 55,015, which would have had full marks but for a fault in this respect. It is a pity that so able a student should have lost the high place he would have taken had he more carefully conformed to conditions. Adequate details are rare; sections of mouldings, &c., still rarer. Among the most business-like drawings are Nos. 36,254, 41,780 (illustrated), 46,306, 48,714, 53,635, 55,015 (illustrated), 58,317, 69,226, 73,098, 73,099, and 73,104; and there are other practical drawings, but some of them are so commonplace in design as to suggest that the technical knowledge shown in them must be due to the shop, not the school, for there the designer ought surely to have learnt better. Some of the designs show ingenious use of metal work; but there is one clever, if extravagant, design for metal work (No. 66,296) which really cannot be considered as an answer to the question.

#### EXERCISE VII.

The small sketches accompanying this design are in too many cases quite wild in scale. It is not uncommon to find them drawn to the scale of two inches instead of one. This should not be. The full-size drawing is generally to the dimensions given, except that the instructions that "the design should measure at some point 12 inches deep," have been mistaken in quite a number of cases (Nos. 41,275, 50,776, 51,377, 54,215, 55,021, 60,474, 61,397, 63,359, 63,360, 63,376, 64,160, 66,800, 67,175, 67,549, 69,956 (illustrated), 70,254, and 73,103) to mean that the spray, spring, or powdering should be contained, say, within a diamond measuring 12 inches from point to point. The instructions are clear enough, and the mere suitability to wall decoration (which is specified) implies a much larger scale and treatment than is here adopted. But these exercises have not been disqualified. The process of sgraffito is often quite misunderstood. A design, for example, of white flowers outlined with pink and dotted with olive-green, having leaves of olive-green, outlined with white, all on a deep green ground (No. 36,271), suggests anything but sgraffito. Again, in the case of a design in bright green and orange, with brown outline, on a pale yellow ground (No. 44,829), it is clear that the idea of calling it sgraffito is an afterthought, and that the term conveyed nothing to the designer. One exercise (No. 64,805) is described as a wall-paper to be worked in sgraffito. It appears to be a common mistake to suppose that, where a number of colours are shown in sgraffito, so many coats of coloured plaster are laid one over the other, and the operator scratches down to the colour required. The worker in sgraffito of course maps out his design on the wall, lays in the colours he wants where he wants them, covers all with a finishing coat, and scratches only through that.

The process of stencilling is more generally understood, but there are mistaken ideas as to what can be done with a plate. Designs are described as being adapted to execution with one or two plates

(as Nos. 50,728, 63,376, and 67,563), which would really take four or five.

Designs which might conceivably be executed by means of two plates, but which no practical workman would think of executing so, do not quite answer the question. The simple and workmanlike way is to use separate plates for separate colours, instead of employing *shields*, which are in effect so many extra plates. This does not preclude some variation in the tint used in stencilling, which has its use—within reason. A common fault is to make the ties so narrow (not more than one-sixteenth of an inch) as to be quite unsuited to a stencil-plate for use in wall decoration.

Students seem to be misled by the wonderfully delicate stencil-plates used by the Japanese for quite other purposes (in place of wood blocks, for example, in textile printing).

The Examiners may appear in this Report to lay stress mainly on the faults of the candidates. That is done only with a view to their help and guidance for the future. Appreciation of the good work done is expressed in marks.

Extract from the Report of the Examiners (Walter Crane and Frederic Shields) on the Art Examination in Design, Honours, Subject 23d, May 1898.

Of the papers sent in, in answer to the questions set, those exercises dealing with Nos. VIII. and IX. showed greater ability generally than those in response to No. X., although the last was apparently the simplest problem of the three.

VIII.—The papers in answer to Exercise VIII. (Roman Vase with frieze and pedestal) on the whole, showed the most accomplishment, and a better understanding of the necessities and conditions of the work. The problem was one on which geometric and architectural training would have an important bearing, and there was evidence in the worked papers of the influence of both.

There were many graceful and clever suggestions for friezes, and in some instances well proportioned and effective pedestals.

No. 54,795 may be mentioned as showing not only pictorial skill and taste, and knowledge of effect, but also considerable tact and graceful feeling in the design of the detail and use of the figure ornamentally, although the heads upon the pedestal were not in such pure taste as might have been desired.

No. 63,617 showed a graceful and well spaced scheme for the frieze, and good sense of proportion in the treatment of the vase and pedestal, as well as agreeable subsidiary ornamental details, though not so strong in the larger drawing of the figures.

No. 36,458 was remarkable for the charming leading feature of its frieze—three female figures treading the wine-press, sketched with a pen.

No. 62590 showed a distinctive frieze motive with a good spiral movement for a continuous repeating design, good in colour and arrangement of masses.

No. 37,768, 51,370, 66,795, and 61,178 were all good in the treatment of the frieze as adapted to the vase, the last named having a well designed pedestal.

IX.—Of the worked papers in answer to Exercise IX. (mosaic spandril), while in many instances coloured sketches of considerable

spirit and invention were offered, and pains had been taken to meet the requirements of tesserrated detail in the separate drawings of the heads, as a rule but little knowledge of good tesseration or of working it on a practical scale was shown, and but few attempts to deal with it in its cubical form were made; the colour surfaces being often unnecessarily cut up with triangular or irregular tesserae, sometimes too small, and sometimes too large. A tendency to attempt too many planes of surface also was noticeable, and too much heavy shadow and modelling in some of the faces and figures.

The following are notes on some of the most characteristic drawings :—

No. 69935 is the best designed in the method and arrangement of the tesserae, preserving a praiseworthy flatness, in this respect superior to No. 55875, which is the most brilliant of all the mosaic designs in its general colour scheme.

No. 58323, which may be placed next to it, errs in the introduction of heavy shading in the flesh.

No. 46260 shows much decorative power, but is thin both in its forms and effect, and ill calculated for distance. Here is needed Michael Angelo's advice—"Amplius."

No. 57032. This design is remarkable for a naïve and grim earnestness, akin to the earliest art. The colour is well and broadly disposed, and it is in direct antithesis to the affected elegance of No. 46260. There is much hope for the development of this student.

No. 43530. Too pictorial for mosaic, although its colour masses are broadly distributed.

No. 46259 would have had a much higher award but for the extremely weak drawing of the figure.

No. 34557. The only serious attempt to grapple with the general treatment of the tesserae. Had this been done with more knowledge of the material, the design would have taken a higher place, as it has much spirit and feeling for pattern.

X.—The Frontispieces (Exercise X.) were not very remarkable in any way, and none of them were really complete.

No. 49638 showed the most dignity of conception and appropriate treatment as a title, and also had the most tasteful lettering.

Nos. 55867, 57560, and 69995 may be named as about the best, exhibiting different conceptions and treatments of the subject—the best as a bit of black and white being No. 55867.

As a whole it must be said that the answers to Exercise X. showed but little sense of the essential character and requirements of a frontispiece or title page, or of the decorative value and dignity of good lettering, still less of conception of the spirit of the poem, or the character of its two leading personages.

The Examiners would impress upon students (especially candidates in an Honours examination) that some acquaintance with poetic and historic literature is necessary to the education of a decorative artist, as well as the liberal education in general design placed in their power by the Department. It is to be noted that one marked feature in these papers is that just in proportion to the weakness of the candidates' grasp of the main features of the Exercise proposed, is his free introduction of accessorial matter, as—to point out one or two examples among many—in Exercise X. No. 44683—the insertion of the Greek Temple, and in Exercise IX. No. 46268, the horses and chariot, in addition to Apollo and the Python.

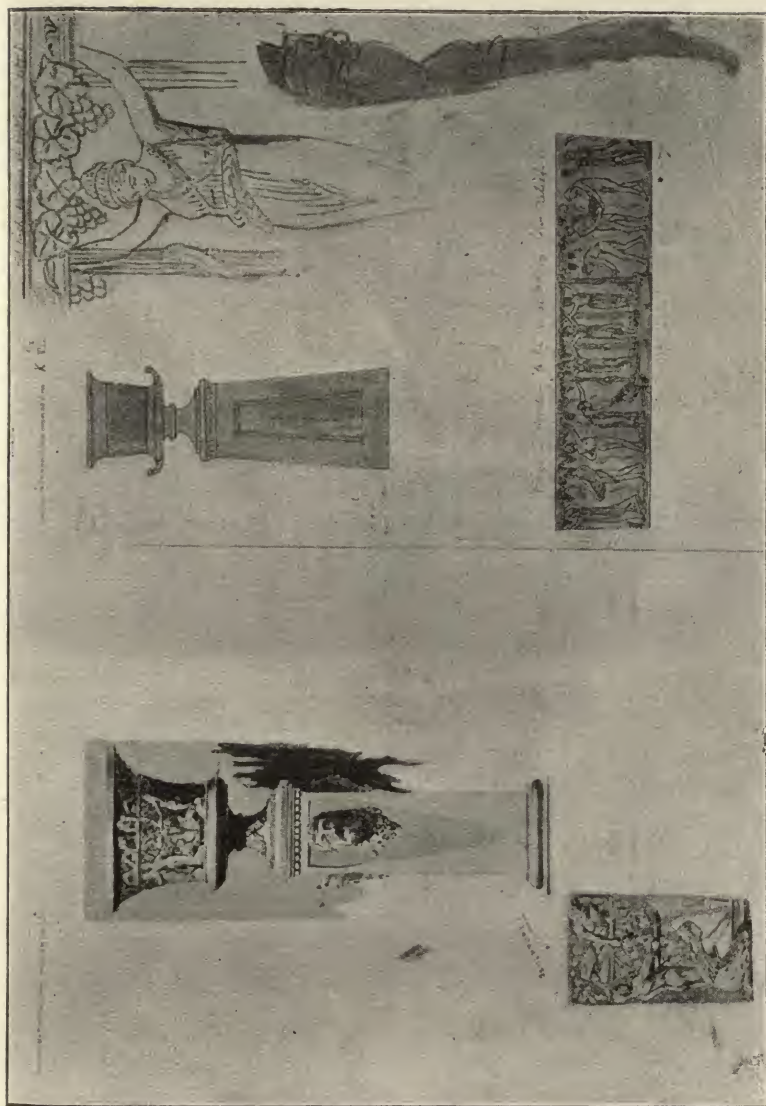
The examiners also feel compelled to remark generally upon a prevailing deficiency in the understanding of the drawing and construction of the human figure, even in repose, and when designed as in movement, the action is (even in some of the best of the designs, as in No. 55875) often absurd, impossible, or impotent.

Illustrations of a few of the exercises mentioned in this report are given.

# PERSONAL EXAMINATIONS.

DESIGN.

HONOURS.



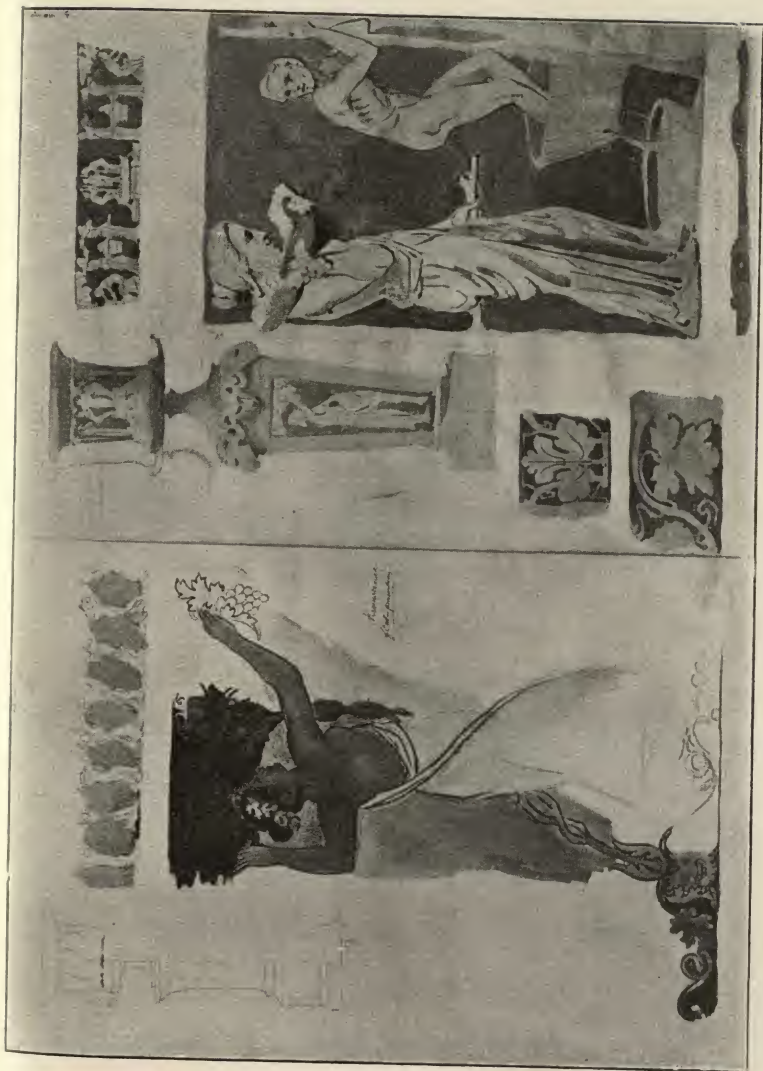
*See reference to these in Examiners' Report.*



PERSONAL EXAMINATIONS.

DESIGN.

HONOURS.



No. 63,617.

No. 62,590.

*See reference to these in Examiners' Report.*



PERSONAL EXAMINATIONS.

DESIGN.

HONOURS



No. 57,032

No. 43,530.

*See reference to these in Examiners' Report.*



PERSONAL EXAMINATIONS.

DESIGN.

HONOURS.



No. 58,323.

No. 69,935.

*See reference to these in Examiners' Report.*



PERSONAL EXAMINATIONS.

DESIGN.

HONOURS



No. 55,867.



No. 49,638.



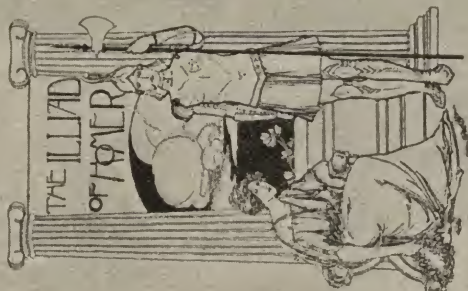
PERSONAL EXAMINATIONS.

DESIGN.

HONOURS.



No. 69,995.



No. 57,560.

*See reference to these in Examiners' Report.*

PERSONAL EXAMINATIONS.

PAINTING FROM STILL LIFE.

No. 1723.



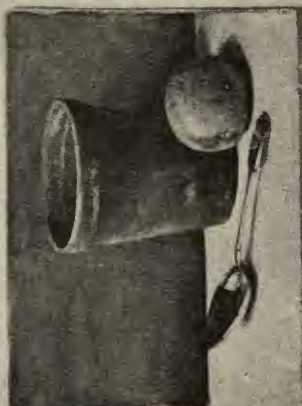
No. 334.



No. 876.



No. 1768.



Extract from the Report of the Examiners (G. D. Leslie, R.A., and W. F. Yeames, R.A.) on the Art Examination in Painting from Still Life, Subject 15, May 1898.

In this exercise nearly a hundred more examples have been submitted than last year, the standard of excellence being higher.

The most frequent error observable is a tendency to exaggeration in the relief from the background of the left edge of the flower pot, that is, the side exposed to the light. There is also in many instances exaggeration in the rendering of the reflections.

The Examiners regret to find no works executed in tempera in this class. No doubt the difference between the dry and wet tones is embarrassing to a student.

Illustrations of a few of the exercises are given.

Extract from the Report of the Examiners (Professor Robert Howden, M.A., M.B., and Professor Arthur Thomson, M.A., M.B.) on the Art Examination in Anatomy, Subject 9, May, 1898.

It is with regret that the Examiners have to report a marked falling off in the quality of the exercises sent in this year. There are no papers of such outstanding excellence as those of 1896, and as compared with last year's work, the standard is certainly lower. This difference can only be accounted for in one of two ways; either the paper was more difficult, or the candidates as a class were not so good. In regard to the former alternative, the Examiners think that the questions set this year are on an average with those asked in previous examinations, and they are therefore reluctantly compelled to assume that the fault rests with the students. Apart altogether from those candidates whose ignorance proves that they can never have seriously applied themselves to the subject, there is a large class of students, who, although possessed of a certain knowledge of anatomical facts, seem quite at a loss to realise the bearing of these facts on their other studies; they appear altogether to have failed to grasp the idea that the details of their sketches should fit into, and conform with the outline and modelling of the part of the figure to which they refer. Take, for instance, Question 5, in which the candidates were required to furnish a drawing of the bones of the leg. Had the majority of them adapted an outline of the limb to their sketches of the skeleton, they would have at once recognised how absurd and ill-proportioned were the forms represented.

A knowledge of anatomy alone will not suffice for the realisation of form; it must be combined with study from the life or the antique; and it is in this respect that so many of the candidates fail to profit by their acquaintance with the structure of the human frame, for many are as yet ignorant of the most elementary facts connected with the drawing of the figure. For such reasons, we would again urge that if the student is to benefit by a knowledge of Anatomy, he should study it after he has acquired a certain familiarity with the forms and contours of the nude. In this way his knowledge may be of some use to him in serving to check his drawing, and so assist him in the analysis of form and posture; on these grounds alone can we hope

to justify the inclusion of Anatomy as a branch of Art Education, for while our criticisms apply to a large number of cases, yet there are numerous instances where the candidates have displayed such a knowledge of the subject, and its practical bearings on their other work, as to lead us to hope it may not be without influence on their future studies.

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Extract from the Report of the Examiners (Seymour Lucas, R.A., and W. F. Yeames, R.A.), on the Art Examinations in Drawing from the Antique and Drawing the Antique from Memory, Subjects 86<sup>2</sup>, and 8f, May, 1898.

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#### DRAWING FROM THE ANTIQUE.

The impression produced on the Examiners is that the candidates' works in this Exercise show an advance on former years, and that the standard reached is a considerably high one. Throughout most of them there is an appreciation of proportion, which is the chief excellence to aim at in time work of this description.

Due attention has been paid to extremities, and in many works lead pencil has been used to the great advantage of the drawings. This the Examiners see with pleasure, as the lead pencil enables the student to produce to a nicety the delicacy of outline, with refinement in the shadows, as opposed to the heaviness and tendency to blackness of chalk.

Students in many cases omit the trunk of the tree against which a leg rests in the Discobolus ; this should not be done, as the trunk forms an inherent part of the composition of the statue.

#### DRAWING THE ANTIQUE FROM MEMORY.

In this class the Examiners see also an advance on former years, specially in the exercises that have taken the higher marks. The manner in which most of the works have been executed is suitable to the purpose of the study.

They are gratified that the number of works is yearly increasing, as they consider the exercise an important element in the training of the Art Student.

Specimens of two candidates' papers in each of the above subjects are shown in the illustrations accompanying this report. Each gains a 1st Class.

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PERSONAL EXAMINATIONS.

CHALK DRAWING OF THE FIGURE FROM THE ANTIQUE.



No. 69,787.

No. 70,171.



PERSONAL EXAMINATIONS.

DRAWING THE ANTIQUE FROM MEMORY.



No. 54,471.

No. 70,365.



Extract from the Report of the Examiner (Lewis F. Day) on  
the Art Examination in Painting Ornament in Monochrome,  
Subject 11a, May 1898.

Sixty-nine more works were sent in this year than last, 1,540 exercises in all; but there seem (in so far as memory permits the comparison of one year's work with another) to be fewer in proportion, if not actually fewer, which arrive at real excellence, or deserve to pass in the First Class. In the lower class of works, however, not pretending to belong to the First Class, there is less than before, which is really bad—the standard of mediocrity, that is to say, is higher. Still there is a certain amount of work so absolutely incompetent that the students capable of doing such things should never have been allowed to enter for examination.

The instructions given on the Examination Paper continue to be more carefully observed. Only a very few canvases (2356, 2371, 3385, 3813) are disqualified for wilfully reducing the area of the canvas by marking off an inch or so of broad margin. A few others (2486, 2551, 2575, 2811, 2900, 2931, 3009, 3033, 3050, 3066, 3141, 3241, 3269, 3417, 3502, 3659), lose marks, and perhaps the place they would have taken, for not enlarging the diagram to the *full size* of the canvas, as it is expressly stated in the instructions it should be.

The colour in which candidates have painted the ornament is sometimes so entirely out of tune with the ground as to suggest that students are not everywhere taught to consider harmony, but there is less violently crude colour than there used to be. It may be remarked in passing that flat colour "etched" with gold (3851) will not do instead of painting. Again, a flat treatment (such as 3259, illustrated), in which there is no pretence of modelling, evades the difficulty of painting; and a treatment (such as 3011, illustrated), which departs altogether from the model, avoids the difficulty of painting what was there. Variations, such as this, may show that the student can paint something out of his head, but not that he can paint the thing before him. An absolutely literal rendering of the original is not insisted upon, but in any case its spirit should be preserved. The draughtsmanship in these exercises is not strong. The drawing is too often weak or careless; and the misinterpretation of a leaf which happens to be rather vague in the diagram, shows curiously little appreciation of ornamental form. The mere fact that the model chosen was not a piece of ordinary Italian Renaissance Ornament seems to have puzzled a great number of the candidates, which it should not have done.

With regard to painting; there seems to be some misunderstanding in the schools as to the style of painting required in this examination. Direct work was asked for, and it was even suggested that the student should begin by mixing his tints, and then lay them on with precision; but precision does not mean brutality; nor yet was it intended that the tints should be laid on in *patterns* which had little or nothing to do with the modelling of the forms thus filled in. The high marks given to 2740 and other exercises of the kind must not be taken to imply that that is the best way to paint. It happens that some of the most accomplished work is by pupils who have apparently been taught to do it that way; and the best work, of whatever kind, has of course to be marked highest. A typical example of the abuse of brushwork above referred to is shown in 2741 (illustrated),

where patterning takes the place of modelling. Other instances occur in Nos. 2279, 2492, 2832, 2833, 2842, 2844, 3722, and 4115. Some of these are quite expert in a way; but slick brush strokes are not of much use unless they render what they are meant to express; and to pattern forms over with brushwork is not to model them. The extravagance of such patterning is sometimes absurd. This is not at all what was meant when "direct work" was asked for.

Another faulty method of painting is to scribble lines all over the surface of the leaves in the manner shown in No. 3866 (illustrated).

One way of painting decoration (not the most painterlike) is with the brush sharply to trace in lines of light and dark, which give the modelling; but they should give it; and vermiculation of this kind does not do so. All detail should express something, and not be a device merely for disguising the painter's inability to put on paint expressively. The lines in No. 3312 (illustrated) *mean* at all events to express form. A better method of decorative painting in oil than that of lining, is shown in No. 3254 (illustrated).

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PERSONAL EXAMINATIONS.  
PAINTING ORNAMENT IN MONOCHROME

No. 3254.



No. 2741



PERSONAL EXAMINATIONS.

PAINTING ORNAMENT IN MONOCHROME.

No. 3529.

No. 3312.



No. 3011.

No. 3866.



Extract from the Report of the Examiner (E. S. Burchett) on the  
Art Examination in Perspective, Elementary and Advanced  
Stages, Subjects 1c and 1e, May 1898.

With reference to the examination in Perspective, Subjects 1c and 1e, which I have just completed, I beg to report that although the number of drawings is less than last year, and the general average as nearly as possible the same, yet there are a greater number which have attained excellence.

Extract from the Report of the Examiner (Professor T. Roger  
Smith) on the Art Examination in Architectural Design,  
Subject 23b, May 1898.

The total number of candidates' papers examined was 79 against 66 in 1897.

The subject set was a Billiard Room, supposed to be an addition to a gentleman's mansion, and at the option of the candidate either with a simple ante-room, or part of a small group of additional rooms. The general result has differed sensibly from that attained last year. A larger amount of fairly good work has been done, but on the other hand the best work has certainly not been more in extent in proportion to the number of candidates, and much of it has hardly been of so high quality. In other words a larger proportion of candidates will be found to have passed but only in the second class, and a smaller number of examples which give good promise has occurred even among the men who obtain high marks.

One feature which it gives me pleasure to put on record is the goodness of the planning in a large number of designs.

Following the custom of late years, a rough sketch plan was given with the question. A small number of candidates have merely reproduced this plan, a much larger number have used it, as it was meant to be used, as a suggestive starting point and have worked out the indications given by it in various ways, and usually with success. Others, and these are, of course, the most satisfactory, have discarded the suggested plan, and have dealt with the problem on different lines. In the great majority of cases the shape and proportions of the rooms and their adjuncts are good, and the putting together sensible, though not in a few cases extravagant.

A great many designs include, and properly include, more or less internal decoration, but unfortunately some students have allowed the ornamentation of their imaginary building to occupy nearly the whole of their time. This, of course, is not designing the *architecture* of a building, and in one or two cases where the ornament is in itself good I have felt unable to award marks as high as I should like to give, owing to the almost entire absence of architecture.

Students were left unfettered in their choice of style, and almost to a man they have selected some phase of Renaissance, a large proportion of them having preferred what may be termed a free treatment, *i.e.*, one of the transitional or of the debased forms of that style. This is hardly to be wondered at, since many of the architects of the present day are working in this manner, but it is more satisfactory when the students in such a competition as this, which after all is an

academic exercise, give proof of careful study of the purer forms of architectural art. I have had occasion to point out in former reports, but I cannot forbear repeating here, that it is the student who has most completely mastered an architectural style at its purest and in its most severe phase who will be the most likely to succeed in employing its transitional versions with good taste.

I have not felt able to allot full marks this year to any design. In my opinion, the best design submitted is No. 34,040, notwithstanding a certain amount of weakness in draughtsmanship. The style is Renaissance, used with consistency and refinement. In both its exterior and its interior the design shows an excellent feeling for proportion and a good deal of quiet dignity. The planning is simple but quite adequate to the purpose, and the central lantern from which the room is lighted has in this, as in most of the best designs, been made a good prominent feature. No. 34,019, the design which perhaps stands next in order of merit, has a very clever and a very practical plan, the author having thought out better than most candidates the relations between the different rooms he has employed, and the access for service. The transverse section is very well and carefully worked out: the other drawings are not carried far, but what is intended is sufficiently indicated. No. 34,009 is an extremely well-drawn design, in transitional Renaissance, of French character, employed with a great deal of intelligence and sobriety. The plan of this design is simple, but with very good points, and there is an excellent detail drawing. Unfortunately this competitor, instead of accepting the necessity for top light as a motive of design, has tried rather to mask it and not give it prominence, a mistake which several others have also made.

The plan of No. 34,002 is good. The exterior, in rusticated masonry, is too heavy, but has been well worked out. The transverse section is excellent, and the interior treatment good, and one or two good extra drawings accompany the design. No. 34,038 is a design of very unequal merit. Its plan is excellent and original; its sections and internal treatment are very good, but the elevation, which is very ambitious, is overloaded, and the arcade which forms its central feature is in bad proportion. No. 34,024 is a remarkably bold design, and strongly, if roughly, drawn, and shows great command of the architectural materials employed.

Nos. 34,021 and 33,959 are both remarkable for their plans; the second one is unusually picturesque. No. 33,922 has a remarkably well-drawn elevation and good section.

There are many good points about such other designs as have obtained good marks; it is, however, often noticeable that there is a want of consistency and harmony, as, for example, between the main lines of the interior and the decoration proposed to be employed, or even between the design of the interior and that of the exterior. In several instances this seriously detracts from the merits of a design as a whole, though each of its parts looked at alone may be good.

In conclusion, I am glad to feel able to add, with regard to the work of the unsuccessful students, that there is only a very small percentage who are hopelessly bad, and that, taken as a whole, the designs submitted are certainly encouraging.

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Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architecture, Subject 1d, May, 1898.

The number of candidates at the above examination in 1898 was 568 against 500 in 1897—a considerable increase.

The work of course presents in the main characteristics similar to those of previous years, but there are some points which call for notice. The proportion of failures to the total number is rather larger. This is probably attributable to a larger proportion of beginners having been examined, for many of the failures are obviously the work of students who have as yet learnt practically nothing of Architecture. Others who have failed give promise of success in after years; these are obviously students well able to learn, but who have as yet only learnt a little.

There are some few which are less hopeful, whose work appears to be that of students who obviously are not tyros, and yet have not got grasp enough of the subject to obtain the requisite number of marks.

The general impression left by the examination of the papers of those students who have been successful is—(1) that they include a large and gratifying amount of good work; and (2) that they are remarkably deficient in Renaissance work, and include regrettable failures on the part of students whose other work is satisfactory, where they touch classic Architecture.

I propose to deal with the second of these characteristics first.

In no year have the questions arising out of Renaissance Architecture been so much neglected. For example, a question about Sir Christopher Wren and Inigo Jones has only been attempted by 5½ per cent., one on the history of Renaissance in Italy by 11 per cent. of the number, and in each case many of the attempts were not successful.

Elsewhere, as for example in questions about ornament, if I left an option between classic Renaissance or other styles, the selection has rarely fallen upon any sort of Renaissance.

Perhaps the most serious circumstance, and one that is very regrettable, is that in not a few cases students who have done other sorts of work well, have made a complete failure—too often a disgraceful failure—when they have attempted the classic orders.

I have spoken in former reports strongly about bad drawing of the orders, but never before has so much occasion been given by advanced candidates as this year. There are even two instances of students who have in other ways obtained marks enough to take them into the highest class, who have failed, and failed very discreditably, in their attempt to draw a classic order; and in no fewer than 33 cases students who have obtained marks entitling them to pass, have only got nominal marks (in no case reaching half marks, and mostly as low as 5 out of a possible 30) where they have attempted an order. In the case of one advanced student whose work includes one of the most beautiful drawings of an existing building sent in, I have only been able to award 5 marks to the order.

The object of teaching Architecture in Schools of Art is either to fit students for taking a share as draughtsmen or as architects in the architectural work of the country, or to fit them for becoming Art Masters who will have to train such. Now at the present day a very large portion of the best work is being done in styles based on Renaissance, and not on Gothic, and I feel that the Art Masters are really losing sight of the real object of their work in failing to direct

the attention of their pupils to the classical side of architectural study, and in allowing them too exclusively to turn attention to Gothic work.

I suggest that in order to check this hasty way of dealing with a subject which should either be treated with accuracy or not at all, that the instructions appended to questions in this subject in future years should intimate that no marks will be allotted to attempts to draw the orders from memory, unless the drawing be good enough to merit at least half marks.

In my last report I suggested that Art Masters might with advantage direct students to study some building of Renaissance character, when it is within reach, and I beg to repeat the suggestion. A very large proportion of London students for example, make each year a study of the Temple Church, a very interesting and accessible example, though all its details cannot be held to be authentic in consequence of the nature of the restoration it underwent half a century ago. Within a few yards of that building, Middle Temple Hall, with its splendid roof and screen, would afford as excellent a subject in the other style, and not one has attempted it. Learning architecture from buildings is incomparably better than from books, prints and photographs, and studying a building of pointed architecture will, of course, prepare the student for assimilating the forms and details of another style; still to study upon Renaissance and transitional buildings is not impossible, and would at the present moment be very advantageous to the students.

Full marks have not actually been awarded this year, but it is only owing to a technicality that they have not been obtained by *two candidates*, both of whom have done remarkably good work. Candidate No. 43577, in a series of answers overflowing with knowledge and profusely illustrated by vigorous, if rapid and hasty sketches, actually earned *more* than full marks in the time, but unfortunately he did so by taking eight questions, seven being the maximum allowed, and when the marks due to one question were deducted, he was left below the maximum. No. 46331, in an admirable and scholarly paper, illustrated by sketches and drawings less profuse than the last, but more highly finished, obtained full marks for each question he answered, but, unfortunately, did not throughout select the questions having the highest marks, so that his total fell a little short of the maximum; but the amount of knowledge and ability shown by him place him practically on a par with No. 43577, and the papers of these two students are unquestionably the best I have had to deal with, and would be very difficult to surpass, or even to equal.

Among the papers distinguished by general excellency, I may enumerate those by Nos. 53676 and 67310, each paper conspicuous for including a good series of very correct answers with good drawings. Others, taken not strictly in order of merit, but in numerical order, are Nos. 43573, with good but rather hasty sketches; 43830, with an excellent and very complete study of Bath Abbey and other good studies; 48630, a careful and accurate paper; 50897, with a sketch from Thirsk Church, which is perhaps the most beautifully executed individual drawing submitted; 52596, with a good study of Tewkesbury Abbey; 58183, with many well indicated details of mouldings; 58194, a careful paper with full illustrations of a church at Rye; 58251, a paper including one of the very few careful studies of some of Wren's work submitted this year; 64363 and 64364 giving each of them a study of Winchester Cathedral, and a good deal of other matter; 69089, in addition to a good series of other answers, has given a good though condensed

account of Renaissance architecture in Italy, a subject avoided by most of the candidates. Lastly, No. 44156 has sent a paper containing (with the exception of his attempt at an order) some of the best work submitted at all. It would not be difficult, I am glad to say, to add to this list other sets of answers not much behind those here enumerated in merit.

I cannot forbear some reference to what I have, in a former report, noted with pleasure, namely, the appearance on the return of marks of more than one long series of consecutive numbers belonging to papers which, though perhaps they may none of them be quite so brilliant as the exceptional one noted above, have earned satisfactory marks, and by their uniform and steady excellence show the influence of good teaching.

These are really among the best and most encouraging results of the teaching of architecture in Schools of Art, and they are conspicuous in the series of papers the examination of which I have just concluded.

Extract from the Report of the Examiners (Walter Crane and David McGill) on the Art Examination in Modelling Design, Advanced Stage, Subject 23e, May 1898.

There are 627 exercises this year, as against 642 last year, a slight decrease, but the standard of merit of the work shows a quite remarkable advance. Not only is this shown by the greater number of works which receive high marks, but the average standard of the general mass of the work is much higher.

Although there is a great improvement observable in the treatment of lettering, and in giving the inscription its due place as the important feature of the design, it is still necessary to insist most strongly on the need of giving more study to this point. In addition to this, modellers should practise modelling the letters in the clay rather than scratching them out as a number have done; as when the design is not for carved work, the sunk letters have seldom so good an effect.

There is a greater amount of knowledge shown generally in the treatment of mouldings to suit the character of the design. Many are still weak on this point, however, and some have entirely ignored the mouldings. The absence of mouldings where necessary, shows as a rule that the subject has been approached in a wrong way.

A number of otherwise good designs are disfigured by the unnecessary introduction of ugly masks and animals' heads, the successful treatment of which was beyond the student's experience. If the human figure or animal forms are used in a design, they at once call attention as the most important feature, the other elements becoming subordinate, and, if badly done, necessarily obscure any good which the other parts of the design may possess.

The Examiners think that more study might be given with advantage to the shapes and treatment of shields in modelling, as a good many of those used are far from satisfactory. There are some very good designs which failed in their effect owing to the evident inexperience of the students in the technique of modelling. It has to be insisted on that this is not simply a design, but is at the same time a modelling examination.

In a number of instances the student has tried to sharpen up his

design by scratching in the mould, and marks have been deducted in consequence.

## REMARKS ON INDIVIDUAL EXERCISES.

### SUBJECT I.—DESIGN FOR A CAST-IRON GRATE BACK.

There are 263 exercises in this subject, and they are mostly very well adapted for the material.

No. 4617 (illustrated) is perhaps the most individual, and is exceptionally happy in the way in which the motto is embodied in the design.

No. 6757 (illustrated) is very much to be commended for its suitability for casting in the material, and for the way in which the ground and ornament are felt to be one, rather than, as is so often the case, ornament stuck on a flat ground.

These; with Nos. 4784, 4901, 5310 (illustrated) and 5660, are some of the best in this subject. In No. 5361, an exceedingly good design for the purpose and material is spoiled by the motto being scattered more or less anyhow over the ground. If instead of the very clumsy feature at the top, the motto had been placed straight across, thus forming an upper border, a very happy result would have been attained.

No. 6066 is nice in treatment, but more suggestive of a flat design.

Nos. 4471, 4668, 4992, 6157 and 6272 are a few of the cases in which the shape of the shield is poorly considered.

One exercise in this subject is cancelled as not meeting the requirements of the paper.

### SUBJECT II.—DESIGN FOR A CORBEL.

There are 202 works.

In this subject an exceptionally large number were considered worthy to receive the full mark, and it may be said that each in its own style—the styles being very varied—was quite excellent.

For good taste in every way, design, proportion, and consistency of the parts, and also for perfection of execution, nothing could be better than No. 6778 (illustrated); and others of the best in the subject are Nos. 4834, 4932, 4942, 5284, 5373, 5437, 5720, 5950 (illustrated), 6086 (illustrated), 6214, 6218, 6422, and 6754 (illustrated).

Taken altogether the work is exceedingly good. The nature of the subject has given scope for modelling as such, and the result is much in advance of anything yet done in this examination. Three works have been cancelled as not meeting the requirements of the question, in that they are not designs for a Corbel, and another work has had marks deducted for not observing the size conditions of the question.

### SUBJECT III.—DESIGN FOR A FINIAL OR POPPY HEAD FOR BENCH END.

There are 163 works.

In the designs in this subject candidates have been more bound by traditional treatment.

In many cases the terms of the question are very imperfectly understood, the designs coming only in a somewhat remote sense under the terms "finial" or poppy head. Many have not sufficiently borne in mind the body of the wood from which the finial would be cut. Some are merely ornamental designs, modelled on the slab, with hardly any indication of the edge of the wood of which it would be composed, or suggestion of thickness. Some again are much too weak at the junction of finial and bench end.

One design only is modelled complete, showing both sides.

Nos. 4553, 5154 (illustrated), 6142 (illustrated), 6767 and 6770, are some of the best.

Three works are cancelled as not meeting the requirements of the question

PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE.



No. 6422.

No. 6086.

No. 6778.



PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE



No. 5950.

No. 6754.



PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE.



No. 6757.

No. 5310.

No. 4617



PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE.



No. 5256.

No. 6142.

No. 5154.



Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John) on the Art Examination in Modelling from Life, Subject 19½, May 1898.

THE average is much higher than last year, indicating that the masters have been circumspect in recommending their students for examination. Continued watchfulness in this direction should however be exercised, as there are still many works sent up by students unfitted to enter for this examination. Several of the better examples have reached a very high standard and the Examiners are pleased to find, upon the conclusion of their awards, that these examples come from schools all over the country, thereby showing that excellence in this particular study is widespread. Some 30 out of 254 candidates gain very low marks indeed; the record of the successes which several of them have obtained at previous examinations in other subjects has been referred to, and it is a matter of surprise to the Examiners that students with such records should have produced such inferior work.

It appears to the Examiners that it would be desirable to revise slightly the conditions of the exercise, which are that candidates should "model a figure in relief upon a panel"; the result of this is that there is a great variety in kinds of relief. The examiners therefore suggest that the exercise should be in *Alto-Relief* (see illustrations). The intention of this exercise would thus become not one of relief treatment, but of study from the living model, attached to a flat background for the sake of convenience.

*N.B.*—The fulfilment of these conditions will be required at the Examination in this subject in 1899.



PERSONAL EXAMINATIONS.

MODELLING FROM LIFE.



FIGURES FROM THE "AMAZON SARCOPHAGUS," SELECTED AS  
EXAMPLES OF ALTO-RELIEF TREATMENT.

AS RECOMMENDED BY THE EXAMINERS.



PERSONAL EXAMINATIONS.

MODELLING FROM LIFE.



EXAMPLE OF ALTO-RELIEF TREATMENT.

AS RECOMMENDED BY THE EXAMINERS.



PERSONAL EXAMINATIONS.  
MODELLING FROM LIFE.



No. 6,011.

No. 6,005

No. 4,888.



Extract from the Report of the Examiners (T. Brock, R.A.,  
and W. Goscombe John) on the Art Examination in  
Modelling from the Antique, Subject 196<sup>1</sup>, May 1898.

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The standard of work in this examination is well maintained, and is, upon the whole, better than that of last year. The Examiners are glad to find some most excellent modelling, both in construction and detail, among those works receiving high marks, but they have again to call attention to the number of students, (about 120 in 830) receiving very low marks, who should not have been allowed to sit for this examination : continued watchfulness should be exercised on the part of those responsible in this matter.

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Extract from the Report of the Examiners (Harry Bates, A.R.A.  
and Walter Crane) on the Art Examination in Modelling  
Design, Honours, Subject 23f, June 1898.

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The Modelled Designs sent in, in this class, appear to be of about equal merit on the whole to those of last year, but it may be said that the drawings to scale accompanying the panels, were generally of a better quality.

In some instances the drawings were not equal in accomplishment to the panels they accompanied, giving the impression that the same student was not as skilled in modelling, as in drawing, or *vice versa*.

It must again be noted that among the works submitted there were several that were not at all equal to the standard of an Honours Examination, being apparently the efforts of beginners ; No. 5701 may be referred to as an instance.

In one or two cases the drawings bore more resemblance to designs for fire-places than doorways (No. 6346 for instance), and in others no scale was given (No. 6510). An occasional want of correspondence was to be noted between the drawing and the panel. No. 4929 is an instance of an extremely good idea for the subject, tastefully treated with a good feeling for relief, but unfortunately it has not been executed according to the measurements given, and did not correspond with the scale drawing.

The Examiners note with satisfaction that the casts, in the majority of cases, have not been tinted or treated in any way with colour.

More study of architectural proportions and details is recommended to candidates in this kind of modelled design ; while there were some good drawings, many were quite out of scale and wild in these respects.

As to numbers, a slight increase is again to be noted, the numbers being 70 casts and 71 drawings, as against 66 casts and 67 drawings in 1897.

Illustrations of three of the exercises are given.

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PERSONAL EXAMINATIONS.

MODELLING DESIGN. HONOURS.



No. 6825.



PERSONAL EXAMINATIONS.

MODELLING DESIGN. HONOURS.



No. 6844.



PERSONAL EXAMINATIONS.

MODELLING DESIGN. HONOURS.



No. 6298.



Extract from the Report of the Examiners (Henry Bayfield and John Somerscales) on the Art Examinations in Drawing in Light and Shade, Elementary and Advanced Stages, Subject 5b, April and June 1898.

### EVENING EXAMINATIONS.

In the Elementary Stage, the general average of work is *similar* to that of last year, but there are fewer drawings of exceptional merit. The method and style of work are better, there being less tendency to elaborate the details of ornament at the expense of the general effect.

The average quality of work in the Advanced Stage is *below* that of last year. Bad *drawing* may be considered the characteristic feature of the majority of drawings, this may be partly owing to the character of the cast, which has variety of detail. Yet on the whole, we do not consider the cast, as a light and shade study, more difficult than previous examples.

*General Remarks.*—When there is a *background* to the ornament, it is important that the relative tones of the ornament and background should be carefully rendered.

Candidates should clearly understand that a light and shade study of the cast *as a whole* is required, and that the instructions stated on the Examination Paper, particularly concerning the method of work, should be carefully followed; they should also work with this object in view throughout the examination.

The casts selected for the examination are intended to test the candidate's ability to render the broader and more important effects of light and shade over the cast *as a whole*, and although careful finish is highly commendable, it should not be indulged in to the detriment of the larger and broader truths, and this must be so when an attempt is made to finish a small portion leaving the remainder untouched. The Examiners would like to see more attention given to the *careful* rendering of the *whole* effect of the cast.

They are pleased to note that, with few exceptions, greater attention has been given to the proper lighting of the cast.

### DAY EXAMINATIONS.

In the Elementary Stage the work is similar in quality of *drawing* to that of the corresponding section of the Evening Examination in April last. There is the same want of strength and decision in the *shading* by *daylight*, especially in the Elementary Stage, to which we called particular attention last year; in many of the exercises the work being so slight as to carry them very little beyond an outline drawing.

*Advanced Stage.*—The work in this stage is better than that of the Evening Examination; the improvement being chiefly in the *drawing* of the cast. The "General Remarks" on the work of the Evening Examinations the Examiners wish to be understood to apply to the Day Examinations.

Candidates work at a great disadvantage, when the lighting of the cast is not arranged according to the regulations stated on the Examination Papers; also by the frequent defective methods of lighting at the Day Examinations. This could be to a great extent avoided by the proper use of screens and blinds where there are too many windows, or where the windows are too large.

Extract from the Report of the Examiners (E. Crompton, David McGill, and Captain Henry Woolner) on the Art Examination in Modelling, Elementary Stage, Subject 18a, 1898.

We found the work in the large schools about equal in merit to that of last year, and the work in the smaller schools and art classes showed on the whole satisfactory progress.

Those schools in which the new list of casts had been adopted showed marked improvement in the building up of the work and general handling of the clay.

Some difficulty appeared to have arisen in the case of the smaller schools and art classes in obtaining the new casts, as some of them are large, and consequently expensive, so we recommended that the makers be asked to have them judiciously cut into suitable portions.

In some cases we found slackness of work, which we could only attribute to an insufficient number of lessons having been given.

Some of the schools still follow the objectionable practice of modelling with the ground flat upon the table, instead of upright as recommended in our Report of last year.

In many cases the work done was much too small, ordinary school slates being used; and we recommend that the ground should not be less than one foot square.

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#### REPORT on Drawing with Chalk on the Blackboard at Training Colleges, 1898.

ALL the Colleges have this year, for the first time, taken Blackboard Drawing on the lines of the New Syllabus.

The Examiners are pleased to be able to report a most marked improvement, resulting from the change made in the mode of conducting the examination. The quality of the work throughout has been exceptionally good.

As a general rule, the intention of the exercise has been well understood, both by Teachers and Students, and the value of the power of being able to sketch any common object boldly and accurately on the blackboard, is, they believe, now fully appreciated. In some of the Colleges, the time devoted to this subject has been proportionately greater than in former years, and the Students, being interested in the work, have taken great pains to prepare themselves thoroughly for the examination.

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